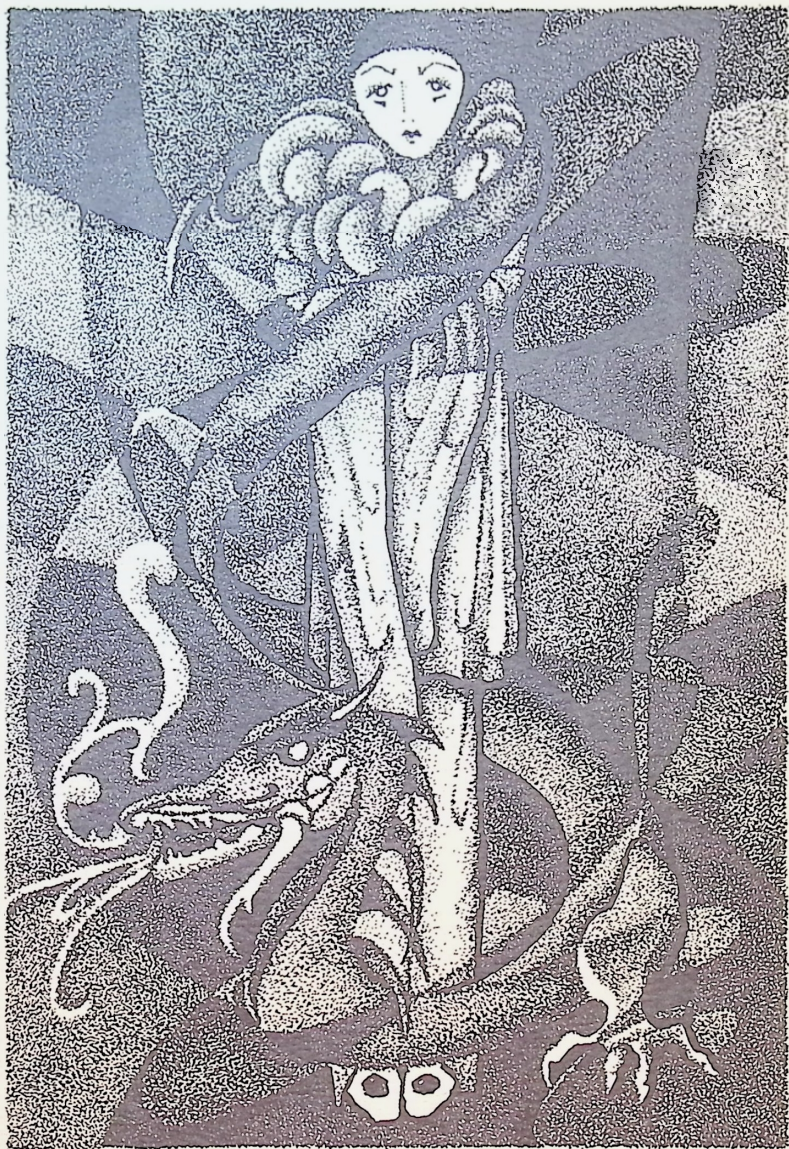


KSOR GUIDE to the arts



September 1979



The September cover is by eriika leigh, a self-employed artist who has lived in Ashland for four years.

Other artwork is from National Public Radio.

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September 1979

KSOR GUIDE

to the arts

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KSOR is a member of NPR (National Public Radio) and the Corporation for Public Broadcasting (CPB). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM, in Canyonville,

Riddle and Tri-City on 91.9 FM, in Sutherlin, Glide and northern Douglas County on 89.3 FM, and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at 503-482-6300.

To the Reader:

This issue of the KSOR GUIDE marks the beginning of a new editorship. It also represents an attempt to retain strong features from past issues, and to incorporate new features that you will find useful.

We think we have been successful. For example, we have retained the comprehensive listings for KSOR's programs from National Public Radio. The Arts Calendar, still an important part of the GUIDE, is here for you to use. If we've missed any events that you think we should know about, we hope you will contact us. Also, you'll find the list of galleries as usual, although it's been updated and expanded. Again, if we've missed others that you know about, please let us know.

In this issue, we've attempted to alert you to special events at KSOR. On Sept. 19, listeners will have a unique opportunity to preview upcoming program attractions on the station, and also to phone in their comments and questions to members of the KSOR staff. Also, this month, KSOR is coordinating regional entries to the international children's story-writing contest called "Child's Play." If you have children, or know of children twelve years old or younger who would be interested in this competition, give us a call at (503) 482-6300. The deadline for entries is September 14 at 5 p.m.

In what we hope to be a continuing feature of the GUIDE, Philip Bayles, writes about opera in "State of the Arts." In the months to come, we will invite other representatives from the arts community in southern Oregon and northern California to use this column to comment on the arts in our region.

Another feature this month is "The Artist Speaks Out." Whether for its geography or beauty or some other quality, this region is visited frequently by performers and artists, providing the KSOR GUIDE excellent opportunities for interviews. We intend to let "the artists speak" on a regular basis in the coming issues.

Last, and maybe most important, this issue of the GUIDE came out earlier than

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Jazz, Music Hall, FM Rock

Richard Stout-Music Hall

Marie Wise-Music Hall

Michael Johnson-Air Shift Bonding
Service

Terry Hirsch-FM Rock

Tom Christensen, Carlton Ward

last month's. The magazine, which is usually several days late, was even later during the summer months, and for that we apologize. Our top priority now is to get your copy of the GUIDE to you on or very near the first of the month.

You can help to make KSOR GUIDE an even better publication, by sending us your comments. We are always looking for good ideas, not to mention well written articles and fine artwork to publish in the GUIDE. We'll give all contributions careful consideration.

David Sours

From the Director's Desk

Business Plays a Special Role Too...

September finds many special events on the KSOR program schedule. Among them is an opportunity to conduct a dialog with you about the many program changes scheduled in the past few months and in the near future on KSOR. That conversation will occur live September 19, at 9 p.m.

One of the happiest additions to the KSOR schedule this month is the Cleveland Orchestra Pops and Festival Concerts, the local presentation of which is made possible with an underwriting grant from **Jackson County Federal Savings & Loan**. I take particular pleasure at the arrival of this program, in part (I have to admit chauvinistically) because I grew up in Cleveland and have a great affection for the Cleveland Orchestra. However, the Cleveland Orchestra Pops concerts rank among the finest syndicated offerings from this country's nationally recognized orchestras. We have never been able to present the series on KSOR for a lack of funds. Thankfully, **Jackson County Federal** has made available the necessary funds to bring this special program to you.

Support from sensitive and responsive businesses is a major—and critical—element in public broadcasting. Public radio and television stations, like KSOR, generally lack the funds to provide all the programs they would like. As a result of national underwriting, KSOR has been fortunate to receive many programs, including the Chicago Symphony and New York Philharmonic presentations, the Metropolitan Opera broadcasts, the Chico Lyric Opera, Houston Grand Operas, and the Milwaukee Symphony currently being heard on this station.

Only recently have local businesses begun to discover the importance and the advantage of helping to provide programming for public radio. And so we are especially pleased to have **Jackson County Federal** join our other local underwriters, including **Harry & David's Bear Creek Store**, **Medford Steel and Medford Blow Pipe**, **Coleman's Electronics**, **Home At Last Records** and **Rare Earth**, in expanding the programs that you hear each month.

We hope you will give your support to all of KSOR's program underwriters, and that you will show your appreciation for the programs they make available. Without their willingness to pay the costs of acquiring the programs and the expenses incurred in broadcasting them to you, many of these programs could not be presented.

The growth of public radio in southern Oregon has been swift, and is due predominantly to the cooperative relationship between this station's licensee, Southern Oregon State College; the listening public; and private resources in the form of foundations and support from the business community. In order for KSOR to continue presentation of these fine programs—and to make available in the future new offerings which we think you would enjoy—we must see this cooperative tradition continue. If we work together KSOR will continue to flourish and present even more inclusive and impressive programming.

Ronald Kramer
Director of Program Activities

To Radio Opera Lovers

by Philip Bayles

"Real opera only happens in the opera house..."

I do not deny the importance of radio in bringing the music of the opera to perhaps millions of people in this country. It is wonderful that so many people have easy access to, in some cases, spectacular performances of these great works.

Yet, an opera on the radio, or on a recording is at best a crippled remnant to the original work. To be sure, it is greatly to the credit of the composers of opera that these works are still so attractive when produced, as it were, in the dark.

Real opera only happens in the opera house, and an audience member is greatly rewarded for active study of the work. A work may be attractive on a recording, but an exact libretto will certainly enhance that appreciation—better still, a musical score. Of course, best of all is attendance at, or participation in a fully staged performance.

Clearly, music is the dominant force in opera. A play is set precisely within a musical score. It is exactly the musical precision which sets opera apart from spoken theatre. The composer has full control of the pacing, declamation, and emphasis of every line of text. In a spoken play there are elements totally dependent on the skill and insight of the actors and the director. It is in this sense that the composer of opera be understood as both dramatist and musician.

"...and an audience member is greatly rewarded for active study of the work."

The music does much more than specify the delivery of the text. The musical score also expressively illuminates the moods and emotions of the characters as the action progresses. Pitch levels evoke the rise and fall of emotion. Rhythm and dynamics delineate both subtle and gigantic changes in excitement or mood. In combination these elements deal expressively with complex ambivalent feelings, or with the same elements that we all use automatically to determine, for example, if the cry of a child is one of terror, disappointment, amusement, or joy.

In the same manner the specific actions onstage clarify the musical materials. A rhythm that gently slows down and finally stops altogether may only be attractive on a recording. It takes on poignant meaning if we are aware that the heroine has just died.

For the sensitive listeners it is the whole opera that has the greatest potential through dramatic and musical elements to touch, move, inspire, amuse, and thrill us.

Philip Bayles is guest conductor of the Rogue Valley Opera Association production of Verdi's "La Traviata." He is founder and artistic director of the Eugene Opera, and conductor of the Eugene Community Chorus.

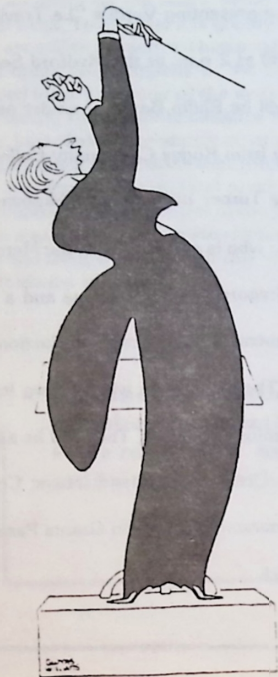
Opera, Continued: Verdi's "La Traviata"

The Rogue Valley Opera Association will be presenting Verdi's "La Traviata" September 22 and 27 at 8 p.m. and September 30 at 2 p.m. at the Medford Senior High School Auditorium. Guest musical director will be Philip Bayles, founder and artistic director for the Eugene Opera. Barbara Haley from Rogue Community College will be the stage director. Featured singers are Anne Turner Bunnell, a well-known soprano from Grants Pass; Quade Winter, a guest tenor who is currently with the Merola Opera Program of the San Francisco Opera; and Gregory Fowler, baritone and a Southern Oregon State College biology professor. The members of the cast, production staff and orchestra are all area musicians and artists. The production will be sung in English. Tickets are \$6 reserved, \$4 general, and \$3 senior or student. They will be available at McCarley's Bookstore and SOSC Stevenson Union, in Ashland; Music Center and Bryden's in Medford; Griffith's and Rogue Community College in Grants Pass. For further information call (503) 488-0629 or 535-3125.

Ragtime French Artsong Youth Concerts And Then Some...

The Peter Britt Music Festival concluded its 17th season Aug. 18—a season featuring some thirty performances by chamber ensembles, the Britt Orchestra, guest musicians and dancers. KSOR's Ronald Kramer talked with the Festival's guest artists and many of the orchestra's principal musicians. Following are excerpts from four of those interviews.

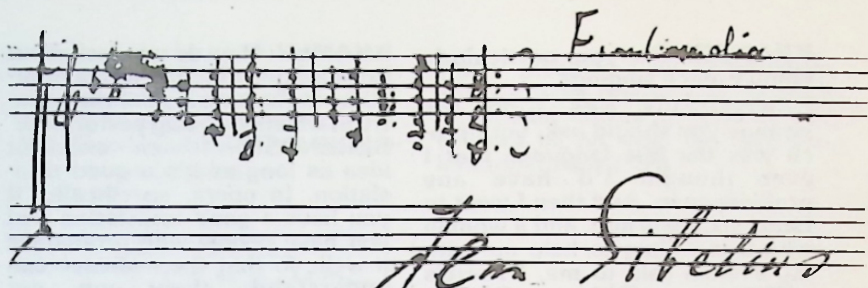
David Bloch, a pianist, who was raised in the Pacific Northwest, now lives in Israel with his wife, Emilie Berendsen, another performer at this year's festival. Bloch gave a concert of ragtime music at the festival. Kramer asked Bloch about his background as a ragtime performer.



KRAMER:[Ragtime] is one aspect of your career that has been an important area for you, isn't it?

DB: Actually, it began in 1968 when I lived in Portland. I started talking with a lot of old timers—ragtime collectors, old time jazz players who I met in Portland. It really kindled a great interest, and I've kept up with that interest.

In fact, [when] we move to Israel in 1973, I discovered that my interest and commitment to American music was increased. I gave several courses on ragtime music at Tel Aviv University where I teach. I regularly go around the country doing ragtime programs. I often will combine it as a kind of lecture-performance, and I'll talk a bit more about the social and musical background, and I'll bring in a number of various texts from the period, [including] some marvelous articles which lambaste the "immorality" of ragtime, including one from the



great pianist, Joseph Hoffman, who says that just as you could not possibly imagine that you could cultivate your own sensibility and taste from trashy literature, so naturally you'd be affected perversely by listening to ragtime music. In fact, someone saw a sign that was up in Juilliard around the turn of the century saying that should any student be caught playing ragtime, he would be in danger of being expelled.

KRAMER: Good heavens! Well, actually, ragtime is just beginning to be accepted as a—I don't know if this is a valid word, particularly—a "legitimate" music form within the classical performance.

BLOCH: Well, that's an interesting point, because ragtime always has to be differentiated from jazz. Rags were composed, jazz was improvised. Certainly in the hands of Jelly Roll Morton and others, ragtime metamorphasized, to some extent, into jazz. But after World War I, jazz was on the ascendency and ragtime sort of went underground. It wasn't really until 1970 or 1971 that the Joplin revival got going. Two significant events happened: One, the New

York Library published a collector's edition of all of Joplin's music. And I think it was in 1972 that the opera "Tremonisha" was first done in Atlanta, and people suddenly realized that here was a marvelous and serious American composer who had been totally neglected.

I had an interesting letter once from Trevor Tichner, who is a ragtime specialist in St. Louis. In fact, I think he's building now what would be the national ragtime archives. He still plays ragtime on a riverboat. And he said that many people of classical background are sort of viewing Joplin as if he is a part of the classical world—here's Joplin as good as Schubert, or a kind of ragtime Chopin. He said it does Joplin an injustice to pull him out of the whole complex of black music where he really belongs. I think that in playing of ragtime, and in thinking about ragtime music, you naturally want to find some sort of blend or mixture whereby you cannot lose sight of the sordid social background of ragtime. You don't want to purify it or make it sterile, I guess is what I'm saying.



Bloch's wife, Emilie Berendsen trained on the West Coast, but has lived in Israel for several years. This was her second appearance at the Britt Festival (she was a guest performer, and so was Bloch, in 1965) and she sang "Les Nuits d'ete," Op. 7 by Berlioz.

KRAMER: Do you particularly enjoy French singing?

BERENDSEN: Yes, I do. It's strange you should ask, but French was the last language that I ever thought I'd have any proficiency in. And then I went to Israel six years ago, and a woman who was willing to help me with my French said to me, "There's nothing wrong with your French, it's just a bit rusty." So she said

"I will help you oil it up a bit."

And she is the one who put me on the road to proficiency in French literature.

KRAMER: Musically, you've almost become an international citizen, and I wonder how you feel now about singing in English.

BERENDSEN: Since I moved to Israel, I have focused more on American music than I ever did before. It's not unnatural. People who leave their motherland sometimes develop an acute longing for it.



KRAMER: How do you feel about presentation of either opera or art-song in the language of the country in which it's being performed?

BERENDSEN: It's an excellent idea as long as it's a good translation. In opera, specifically, if you have a good translation and you have people who pronounce it well, so that the audience can understand, then you get especially in comic opera a lot more audience reaction out of it. Now, I've done "Marriage of Figaro" in both Italian and English, and I must say that for an American audience the Italian was a lost cause, because they never laughed at anything, and we were overdoing what we were doing on stage in order to get them to understand that something was supposed to have a reaction. And when we had a very good English translation, then the audience was right beside us, and it made it a lot more fun to perform.

RK: Do you see yourself as more of an operatic performer or concert performer?

EB: I won't make a distinction. It goes hand in hand.

RK: You enjoy doing operatic roles equally with art-songs?

EB: Oh, yes I do. Just give me the opportunity to step up on the stage and I love it. However, I must say that there's something very refreshing to be able to stand still and worry about only one thing in a concert recital or orchestra or in an appearance with an orchestra.

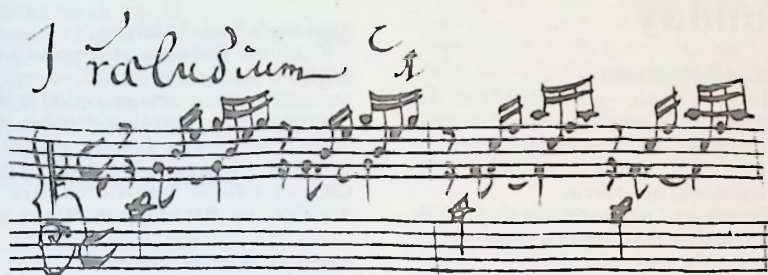
RK: What are the operatic roles that you particularly enjoy?

EB: I can't say particularly at the moment, because my career in opera is shifting from traditional roles to 20th Century opera. Of the contemporary operas, there have been some written for me, and I do Benjamin Britten's "Lucrezia." And I will be doing with the Dutch Opera in 1980-81 a premiere of a piece they have

commissioned by an American composer by the name of Glass, and I'll be singing san: skrit.

RK: Good heavens! That must involve some tutoring.

EB: It involves a lot of tutoring, and we have one month of solid rehearsals before it goes on. It will not be an easy job, but I'm looking forward to it.



Unlike Berendsen, Jacob Avshalomov prefers traditional music. Avshalomov is co-chairman of the Music Planning Section for the National Endowment for the Arts, and the conductor of the Portland Youth Philharmonic. As guest conductor with the Britt Festival, Avshalomov led the orchestra in one of his own compositions, "Phases of a Great Land." Kramer asked the conductor/composer about his work.

RK: At least with regard to your symphonic compositions, there seems to be more of a kinship with contemporary composers who follow a traditional approach, than with the Schoenbergs, the Cages and so forth. How do you see yourself as a contemporary composer, and how do you view these other new composers?

ASH: I'M AN UNABASHED ROMANTIC. I use in music a language that I learned and developed from the sources that I admired. The music I write has melodies, has harmony, has climax, has phrases which shape—and there is a form in almost everything that I write that has a certain, discernible clarity.

There are some people who became so disenchant with traditional musical language that they've felt the urgency to go out and invent new ways. As you mentioned, Schoenberg and his

disciples—Berg, Webern and others around the turn of the century—not to mention the more avant-garde, use all kinds of things: sounds from the real world, electronically produced sounds, synthesizers, tape loops, echos and complete randomness and chance. I can only say to that, that it doesn't interest me. As jazz doesn't interest me. I don't put it down in any way; I just ascribe it to my own limitations. As Brahms once said of some composer whose work he looked at, "If it amuses him to write music in that way I have nothing against it!" And I say the same thing about people who are insistent about all the avant-garde techniques. I'm a traditionalist, and I find it very interesting that during the past five years or so, the general trend worldwide has

(continued on page 22)

Programs on KSOR

Sunday

8-10 am Ante Meridian

Jazzical music—a cornucopia of jazz and classical music, morning chatter, news, weather and community notes.

10 am Words and Music

Poetry and dramatic readings interspersed with early and baroque music.

11:30 am BBC Science Magazine

Current news from the world of science, produced in England.

12 n Folk Festival USA

Live-on-tape concerts of blues, bluegrass and folk music from around the country and world. NPR's Steve Rathe hosts.

Sept. 2 Songs and ditties from the British Isles and Acadia, mixed with Blues from the United States, celebrate the music of North America at the Fourth Annual Winnepeg Folk Festival.

Sept. 9 Pure musical Americana takes center stage at Vermont's Brattleboro Folk Festival. Traditional music from the roots of America's past is performed by Hazel Dickens, Norman Kennedy, Sparky Rucker, Joe Val and the Northeast Bluegrass Boys.

Sept. 16 Highlights from the 38th National Folk Festival recorded at Wolf Trap farm Park near Washington, D.C., recall American folk traditions. Mike Seeger, Mac Masters, Don Reno, and the outstanding interpreters of ballads, old-time music, Cajun, and Bluegrass music heard during the program.

Sept. 23 Two separate performances by folk and country super-stars Chet Atkins and Kitty Wells are presented in a program recorded live in concert at the Smithsonian Institution.

Sept. 30 To Be Announced.

2 pm Studs Terkel Almanac

From His Highness of Hipness Lord Buckley, to Chicago ghetto voices, interviewer extraordinaire Terkel probes the American conscience. Produced at WFMT in Chicago. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

3 pm Voices in the Wind

Musician and author Oscar Brand hosts this weekly program focusing on the arts.

4 pm Siskiyou Music Hall

Concert music from the Renaissance through the contemporary.

Sept. 2 LISZT: Concerto No. 2

Sept. 9 STRAVINSKY: "Oedipus Rex"

Sept. 16 ELGAR: "Enigma Variations," Op. 45

Sept. 23 BRAHMS: A German Requiem, Op. 45

Sept. 30 BEETHOVEN: Sonata No. 28 in A Major, Op. 101

6:30 All Things Considered

Weekend version of the daily news magazine, produced at NPR studios in Washington.

7:30 pm Milwaukee Symphony

PRODUCTION OF THIS PROGRAM IS MADE POSSIBLE BY A GRANT FROM ALLIS-CHALMERS.

Sept 2 James Paul, conductor: Marlee Sabo, soprano

PURCELL (ed. BRITTEN): "Chacony" in G Minor

HADYN: Symphony No. 102 in B-flat Major

MAHLER: Symphony No. 4 in G Major

Kenneth Schermerhorn, conductor; Lazar Berman, piano

PROKOFIEFF: Classical Symphony (No. 1 in D), Op. 25

PROKOFIEFF: Piano Concerto No. 1 in D-flat Major, Op. 10

TCHAIKOVSKY: Piano Concerto No. 1

TCHAIKOVSKY: Fantasia after Dante, "Francesca da Rimini," Op. 32

TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23

Sept. 16 James Paul, conductor; Igor Kipnis, Harpsichordist

BACH: Clavier Concerto No. 1 in D Minor, BWV-1052

BEETHOVEN: Symphony No. 8 in F, Op. 93

ELGAR: "Enigma Variations," Op. 36

Sept. 23 Kenneth Schermerhorn, conductor; Clarice Carson, soprano; Claudine Carlson, mezzo-soprano; Jacques Trussel, tenor; Samuel Ramey, bass; Wisconsin Conservatory of Music Symphony Chorus (Margaret Hawkins, founder and director)

BEETHOVEN: "Missa Solemnis" in D Major, Op. 123

Sept. 30 To Be Announced

9:30 pm Jazz Revisited

Hazen Schumacher, at the University of Michigan, hosts this weekly adventure into the first thirty years of recorded jazz.

10 pm Weekend Jazz

Swing, bebop, traditional, free modern, straightahead, fusion, Dixieland and all the rest.

2 am Sign-Off

Monday

8-9:45 am Ante Meridian

9 am NPR Morning News and Features

9:05 am Calendar of the Arts

What's happening in southern Oregon and northern California—a culturally rich area!

9:45 European Review

World and European news produced by Radio Nederland.

10 am-2 pm First Concert

Classical music drawn from many periods of music literature.

Sept. 3 **SIBELIUS:** Symphony No. 1

Sept. 10 **MOZART:** Serenade No. 1 in D Major, K 100

Sept. 17 **SCHUBERT:** Sonata in A Major

Sept. 24 **BRAHMS:** Sextet in G Major, Op. 36

12 n Midday News

Featuring In the Public Interest, Air Quality Report, and Calendar of the Arts.

2 pm NPR Recital Hall

Live-on-tape recordings for small chamber ensembles, and recital concerts featuring single artists or small groups. Kaaren Hushagen is host.

Sept. 3 — In a recital recorded at the 1978 Helsinki Festival in Finland, Wilhem Kempff, known as the "grand old man of German pianists," performs Bach's English Suite in G Minor, BWV 808; Beethoven's Piano Sonata in G Major, Opus. 111, and Schubert's Piano Sonata in A Minor Opus 42.

Sept. 10 — The Long Island Chamber Ensemble, well-known for its performances of contemporary music, performs Charles Loeffler's "Quarte Poemes" for voice, viola, and piano Opus 5; a Mozart Quintet; and a song cycle by Michael Colgrass, winner of the 1978 Pulitzer Prize in Music. Soprano Elaine Bonazzi is featured in both works.

Sept. 17 — Cellist Paul Tortelier, recorded live in performance at the 1978 Helsinki Festival in Finland, plays his own Suite in D Minor for cello and other unaccompanied cello works by Zoltan Kodaly and Johann Sebastian Bach

Sept. 24 — The Ensemble Kontrapunkte of Vienna conducted by Peter Kuesching, performs a program of music by Stravinsky, Hindemith, Debussy, and Janacek.

4 pm Cambridge Forum

Lectures from Cambridge University. **LOCAL PRESENTATION MADE POSSIBLE BY THE UNITARIAN FELLOWSHIP.**

5 pm All Things Considered

Award-winning program featuring reports and stories from public stations around the country, foreign correspondents, up-to-the-minute investigative articles. Presented live from NPR's Washington studios.

6:30 Siskiyou Music Hall

Sept. 3 BRAHMS: Piano Concerto No. 2

Sept. 10 TCHAIKOVSKY: Suite No. 3 in G Major

Sept. 17 STRAVINSKY: Serenade in A Major

Sept. 24 DEBUSSY: "La Mer"

9 pm Earplay I

New hour-long drama, written for public radio by renowned authors. Produced by Minnesota Public Broadcasting and the University of Wisconsin.

Sept. 3 "Sweet Potatoes" and Station to Station"—Two radio comedies, the first a new play by Rochelle Owens which considers the question: will being mugged on Christmas Eve while shopping for sweet potatoes bring peace and tranquility to Henry Phillips? The second play, by Peter MacNicol, is about a man who is having trouble coping with the death of his wife—so he gives her a call in heaven.

Sept. 10 "The Bathyscaphe"—A science fiction yarn by Kit Reed. It follows the adventures of the Parker family as they undertake the first experiment in underwater family living at the bottom of the Mindinao Deep.

Sept. 17 "JB" by Archibald MacLeish. Robert Lansing, Nancy Marchand, Keene Curtis and Donald Davis star in this adaption of MacLeish's famous play which retells the Old Testament story of Job.

Sept. 24 "My Name is Bird McKai" by Anne Leaton. A young woman is obsessed with finding a destiny to match the unusual name she was born with and finds herself discussing her fate with an Indian Named Red Eagle in the Arizona Desert.

10 pm Rock Album Preview

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

10:40 pm FM Rock

Progressive rock presented each weeknight by a different host.

2 am Sign-Off

Tuesday

8-9:45 am Ante Meridian

9 am NPR Morning News and Features

9:05 am Calendar of the Arts

9:45 am 900 Seconds...of local public affairs, produced at KSOR.

10 am-2 pm First Concert

Sept. 4 CHOPIN: Sonata No. 3 in B Minor, Op 58

Sept. 11 HAYDN: Symphony No. 94 in G Major

Sept. 18 BRITTEN: "Sinfonia Da Requiem," Op. 20

Sept. 25 CASADESUS: Concerto for Three Pianos and String Orchestra, Op. 65

12 n Midday News

2 pm International Concert Hall

Internationally celebrated conductors direct great symphonic performances, recorded in concert halls throughout the world.

Sept. 4 American soprano Arlene Saunders is the featured soloist in a program by the great conductor Erich Leinsdorf. The program includes two works by 20th-century German Composer Franz Schreker, and two works by Richard Strauss, "Four Last Songs" and the "Till Eulenspiegel" Rondo for Orchestra.

Sept. 11 A rare recorded performance by the legendary conductor Sergiu Celibidache is captured by on "International Concert Hall" as he directs the Stuttgart Radio Symphony Orchestra in a recent concert. The program includes Weber's overture to "Der Freischutz," "Nocturnes" by Claude Debussy, and Dvorac's "New World" Symphony.

Sept. 18 In a performance of Oliver Messiaen's "Des canyon aux etoiles," the Berlin Radio Symphony Orchestra pays homage to the famed 70-year-old French composer. Lucas Vis conducts.

Sept. 25 Israeli pianist Daniel Barenboim takes up the baton to conduct the Berlin Philharmonic Orchestra in Schubert's Third Symphony, and Anton Bruckner's Ninth Symphony.

4 pm Options in Education

The only nationally broadcast radio series devoted to exploring issues in education.

Sept. 5 "The First Years of Life"—Recent research indicates that children's learning patterns are established in infancy. How much and how early do infants learn and what can be done to ensure formation of positive learning patterns?

Sept. 12 "Back to School"—On-the-scene reports on the first days of school from two contrasting school

districts — one, an Ohio city in turmoil over desegregation; the other, a tranquil village in the Northeast where schools have always been integrated.

Sept. 19 and 26 "Powerful People in Education"—This fall the program will inaugurate a new series of profiles of individuals who have left indelible marks on the nation's education system. Four programs will be broadcast in September and others will be heard intermittently throughout the school year.

5 pm All Things Considered

6:30 Siskiyou Music Hall

Sept. 4 BRAHMS: "Tragic Overture"

Sept. 12 RAVEL: Quartet in F Major

Sept 18 BRUCKNER: Symphony No. 1 in C Minor

Sept. 25 HADYN: Symphony No. 98 in B-flat Major

9 pm Masterpiece Radio Theatre

The classics come alive on this new NPR series, hosted by actress Julie Harris. **PRODUCED WITH A GRANT FROM THE MOBIL CORPORATION.**

Sept. 4 "Sons and Lovers" Episode I. A radio dramatization of the famous D.H. Lawrence novel, starring Billie Whitelaw and Peter McEnery. Paul Morel is a young boy growing up in the Midlands of England. When his hard-drinking father dies, Paul's mother focuses all her attention on him.

Sept. 11 "Sons and Lovers" Episode II. Although he works many long hours at a factory job, Paul manages to spend time with his girlfriend, Miriam, which Mrs. Morel thoroughly resents.

Sept. 18 "Sons and Lovers" Episode III. As Paul reaches a crisis point in his relationship with the puritanical Miriam, his feelings for Clara Dawes, a married woman, begin to grow stronger.

Sept. 25 "Sons and Lovers" Episode IV. Clara leaves her husband and begins a new job in the factory where Paul works. Although Paul has now grown close to both Miriam and Clara,

he has no physical relationship with either of them.

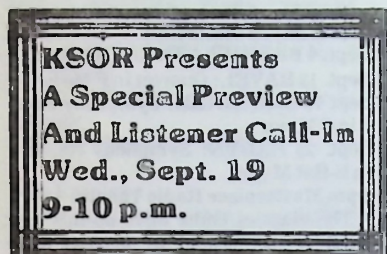
(Note: "Sons and Lovers" is a six-part series which will continue in October.)

10 pm FM Rock

12m The Oldies

Host: David Pinsky

2 am Sign-Off



Wednesday

8-9:45 am Ante Meridian

9 am NPR Morning News and Features

9:05 am Calendar of the Arts

9:45 am Transatlantic Profile

Produced by Radio Nederland.

10 am-2 pm First Concert

Sept. 5 SCHUBERT: Symphony No. 5 in B-flat Major

Sept. 12 TCHAIKOVSKY: Concerto No. 2 in G Major for Piano and Orchestra, Op. 44

Sept. 19 RESPIGHI: "Fountains of Rome"

Sept. 26 MENDELSSOHN: Symphony No. 3 in A Minor, Op. 56 "Scotch"

12n Midday News

2 pm Los Angeles Philharmonic

Repeat of preceding Friday night's broadcast. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM HARRY AND DAVID'S BEAR CREEK STORE, MEDFORD.**

Sept. 5 A repeat of the Aug. 31 Broadcast. Carlo Maria Giulini conducts important works by two giants from the French Impressionist era: Maurice Ravel and Claude Debussy. Presented are Ravel's "La Mère l'Oye" and "Scheherazade" with mezzo-soprano Fredrica von Stade; and Debussy's "La Mère" and "Afternoon of a Faun."

Sept. 12, 19, and 26: See Previous Friday's listings.

4 pm Special of the Week

Local concerts and lectures; and NPR presentations such as National Town Meeting, National Press Club and Crossroads.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sept. 5 RACHMANINOFF: Sonata in B-flat Minor, Op. 36

Sept. 12 SCHUBERT: Sonata for Arpeggione and Piano

Sept. 19 NIELSON: Symphony No. 4, "Inextinguishable"

Sept. 26 MOZART: Symphony No. 41 in C Major, K. 551, "Jupiter"

9 pm Vintage Radio

Radio drama is making a comeback, particularly on public radio. This show highlights some of the best—and worst—from the times before TV: Radio's first "Golden Age."

*****Special Fall Preview and Listener Call-In**

KSOR will pre-empt "Vintage Radio" on Sept. 19 to present a special preview of upcoming programs. Director of Broadcast Activities, Ronald Kramer, will join others on the KSOR staff to respond to questions and comments phoned in by listeners.

Programs at a Glance

	Sunday	Monday	Tuesday	Wednesday
8				
9		Ante		
10		European Review	900 Seconds	Transatlantic
11	Words and Music	Folk Festival U.S.A.		
12	BBC Science Magazine			
1	Folk Festival U.S.A.	Com		
2	Studs Terkel			
3	Voices in the Wind	NPR Recital Hall	International Concert Hall	Los Angeles
4		Cambridge Forum	Options in Education	Special of
5	Siskiyou Music Hall	All Things		
6	All Things Considered			
7		Siskiyou Music Hall		
8	Milwaukee Symphony			
9	Jazz Revisited	Earplay I	Masterpiece Radio Theatre	Vintag
10		Rock Album Preview	FM	
11				
12	Weekend Jazz		The Oldies	
1				

90.1 FM Stereo Dolby

Wednesday		Thursday		Friday		Saturday		
Meridian								9
Art of the Arts		Women Now		Pacific Weekend		NPR World of Opera		10
Profile		Veneration Gap		Options II		Communicate		11
st		Collector's Corner		Music Hall Debut		Siskiyou Music Hall		12
News		Keyboard Immortals		Options I		All Things considered		1
Concert		Netherlands Concert Hall		American Music Sampler		Talk Story		2
Philharmonic		Options I		Jazz Album Preview		The Cookie Jar		3
Week		Cleveland Orchestra Pops Concerts		Weekend Jazz		Live from the Vintage Inn		4
Considered		Earplay II		Jazz Alive		Weekend Jazz		5
Radio		Los Angeles Philharmonic		Jazz Alive		Weekend Jazz		6
Rock		Jazz Album Preview		Jazz Alive		Weekend Jazz		7
		Weekend Jazz		Jazz Alive		Weekend Jazz		8
		Weekend Jazz		Jazz Alive		Weekend Jazz		9
		Weekend Jazz		Jazz Alive		Weekend Jazz		10
		Weekend Jazz		Jazz Alive		Weekend Jazz		11
		Weekend Jazz		Jazz Alive		Weekend Jazz		12
		Weekend Jazz		Jazz Alive		Weekend Jazz		1

Name	Address	City	State
John Smith	123 Main St	Boston	MA
Jane Doe	456 Elm St	Boston	MA
Robert Johnson	789 Oak St	Boston	MA
Mary White	101 Pine St	Boston	MA
David Brown	202 Cedar St	Boston	MA
Susan Green	303 Birch St	Boston	MA
Michael Black	404 Spruce St	Boston	MA
Elizabeth Taylor	505 Willow St	Boston	MA
James Wilson	606 Ash St	Boston	MA
Patricia Moore	707 Hickory St	Boston	MA
Christopher Lee	808 Sycamore St	Boston	MA
Amanda Hall	909 Magnolia St	Boston	MA
Daniel King	1010 Poplar St	Boston	MA
Michelle Scott	1111 Chestnut St	Boston	MA
Kevin Adams	1212 Walnut St	Boston	MA
Nicole Baker	1313 Elm St	Boston	MA
Steven Clark	1414 Oak St	Boston	MA
Rebecca Evans	1515 Pine St	Boston	MA
Gregory Hill	1616 Cedar St	Boston	MA
Melissa Young	1717 Birch St	Boston	MA
Anthony King	1818 Spruce St	Boston	MA

3 pm Collector's Corner

Selections of distinguished classical recordings, some extremely rare. The program also features unusual modern pieces.

Programs to be announced.

4 pm Folk Festival and Bernstein

Folklorist Maury Bernstein and his guests explore the musical heritage of America.

Sept. 7 "North American Fiddle stayer" — Maury's guests are five young traditional fiddlers who demonstrate a broad range of regional folk fiddle styles of the U.S. and Canada.

Sept. 14 "Nettie Hayes Sherman" — Nettie Sherman is a 79-year old black singer and pianist born in Kentucky. Her life as a performer and composer has brought her into contact with many leading blues and early jazz performers — and the mobsters who used to find St. Paul, Minnesota, a safe haven in the days of prohibition. Nettie sings and reminisces about her friendship with Ethel Waters and Lewis and Lil Armstrong; and talks about the gangster "Baby Face" Nelson.

Sept. 21 "Claudia Schmidt, Part I" — Michigan-born Claudia Schmidt a young Seattle-based singer and instrumentalist who writes new songs in the style and tradition of frontier America. She is heard in concert and in backstage conversation with Maury Bernstein about her development as a performer.

Sept. 28 "Claudia Schmidt, Part II" — Singer and songwriter Claudia Schmidt is heard in the second of two programs featuring excerpts of a concert recorded in St. Paul, Minnesota, in May of 1979, and in conversation with Maury Bernstein.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Sept 7 BACH: "The Goldberg Variations"

Sept. 14 LISZT: Sonata in B Minor

Sept. 21 HADYN: Symphony No. 96 in D Major, "Miracle"

Sept. 28 SCHUBERT: Sonata in A Major, Op. 120

8 pm Los Angeles Philharmonic

Carlos Maria Giulini is musical director and conductor for this fine orchestra, whose performances have been recorded by KUSC. LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM HARRY AND DAVID'S BEAR CREEK STORE, MEDFORD.

Sept. 7 Kiril Kondrashin is guest conductor in a program featuring noted pianist Misha Dichter. The program includes Dvorak's "Carnival" Overture, Opus 92; the Grieg Piano Concerto, and Tchaikovsky's Fifth Symphony, Opus 64.

Sept. 14 Young Israeli pianist Ilana Vered performs Brahms' Second Piano Concerto in a program including Hector Berlioz's "Symphonie Fantastique," Opus 14. Kiril Kondrashin conducts.

Sept 21 Carlos Maria Giulini, music director of the Los Angeles Philharmonic Orchestra, conducts Beethoven's "Egmont" Overture, Schubert's Eighth Symphony "The Unfinished," and Ravel's orchestration of "Pictures at an Exhibition" by Modest Mussorgsky. The performance was recorded during the Orchestra's spring tour, in Ames, Iowa.

Sept. 28 The Orchestra is heard on tour in a concert in Ames, Iowa. Carlo Maria Giulini directs an all-Mozart program including the Overture to "Don Giovanni," and concludes with

Sept. 28 The Orchestra is heard on tour in a concert in Ames, Iowa. Carlo Maria Giulini directs an all-Mozart program including the Overture to "Don Giovanni," and Symphony No. 35, "The Haffner." The program concludes with soprano Claudine Carlson, tenor John Aler, and bass Gwynne Howell, and the Iowa State University Festival Chorus performing the Requiem Mass in D Minor.

10 pm Jazz Album Preview

Showcasing some of the latest and best in jazz. Discs are provided by RARE EARTH, ASHLAND, and COLEMAN ELECTRONICS, MEDFORD.

10:45 pm Weekend Jazz...and all the name implies.

2 am Sign-Off

Saturday

8-9:45 am Ante Meridian

9 am Calendar of the Arts

9:45 am Women Now

Produced by KSOR in conjunction with Womensource and the National Organization of Women.

10 am Dolby Alignment Tone (30 seconds)

10:01 am Pacific Weekend

A unique cooperative venture in which Pacific Coast public radio stations broadcast as a regional network. Designed to give KSOR's listeners insights into the week's news in the western states, PACIFIC WEEKEND presents highlights of newscasts, informal interviews, short documentaries and features from participating public radio stations.

11 am NPR World of Opera

A program featuring many new or recently rediscovered works, often sung in English. Listeners hear complete productions, recorded live.

Sept. 1 "Poro"—Bererly Wolff, Benita Valente, and Henry Price are the leading singers in the American premiere of Handel's 1731 opera

about a love triangle of Alexander the Great, the Indian king Poro, and the beautiful queen Cleofide. Stephen Simon conducts the production at the Kennedy Center in Washington, D.C. (Sung in Italian.)

Sept. 8 "Rumpelstiltskin" — This highly praised collaboration by Joseph Baber and John Gardner is heard at the Walnut Street Theatre in Philadelphia. Sean Gaylord and Elwood Thornton are among the principal singers in the production, called one of the most innovative in the last decade. (Sung in English)

Sept. 15 "Simon Boccanegra" — Il Teatro alla Scala performs the opera known as Guiseppe Verdi's "dark flower." Recorded during the company's historic 1976 American tour, the opera stars Piero Cappuccilli, with Maria Fausta Gallanini and Raina Kabaivanska. (Sung in Italian)

Sept. 29 "Paul Bunyan"—The late Benjamin Britten's first opera is heard in its first professional stage production since its premiere in 1941. Russell Smythe, Paul Maxwell, and Neil Jenkins star in this performance by the English Music Theatre Company and Orchestra, from the BBC. (Sung in English)

2 pm Options II

Sept. 1 To Be Announced

Sept. 8 "OPTIONS: The Koreans"—Canadian producers Kelvin and Bianca Lack present an audio portrait of the culture and people of one of the most fascinating countries in the Far East.

Sept. 15 "OPTIONS: Symphony"—A backstage look at the inner workings of a symphony orchestra, and its precious ingredients, its musicians, is presented by Peter Hamlin of KPBS in San Diego.

Sept. 22 "OPTIONS: Decision Making"—Dr. Herbert Dreyfus of the University of California at Berkeley discusses the ways humans make

decisions, how computers make decisions, and why he thinks the human mind is superior.

Sept. 29 "OPTIONS: Session"—Singer/songwriter Jesse Boggs takes listeners to an imaginary "recording session" in a satire of America's obsession with catch phrases. This "radio experience," complete with original music by Boggs, was produced by NPR's Keith Talbot.

3 pm **Communique** (Formerly "Pauline Frederick and Colleagues")

NPR International Affairs Analyst Pauline Frederick hosts and co-produces discussions with prominent newsmakers and her colleagues from the international press. With sound clips about the week's news events serving as a springboard for discussion, panelists offer their views of the latest developments in international affairs.

3:30 pm **Music Hall Debut** (as time permits)

A recording new to KSOR's library, furnished every other week by **COLEMAN ELECTRONICS, MEDFORD**.

4 pm **Siskiyou Music Hall**

Sept. 1 **TCHAIKOVSKY**: Symphony No. 2, "Little Russian"

Sept. 8 **BARTOK**: String Quartet No. 5

Sept. 15 **RACHMANINOFF**: "Symphonic Dances," Op. 45

Sept. 22 **SCHUBERT**: Piano Sonata in A Minor, Op. 164

Sept. 29 **KHACHATURIAN**: Concerto for Piano and Orchestra

6:30 **All Things Considered**

7:30 pm **Talk Story**

Talk story...Tell a story, in Hawaiian vernacular. Poet and Professor Lawson Inada is host for these weekly excursions into the minds and hearts of local writers and artists.

8 pm **The Cookie Jar**

A potpourri of zany madness, music and misadventure...and maybe even a cookie?

9 pm **Live From the Vintage Inn**

Every Saturday KSOR goes remote to the Vintage Inn pub in Ashland to present local musicians.

10 pm **Jazz Alive**

One of the most talked-about programs of this year's radio scene, finally available to southern Oregon listeners. Live-on-tape stereo concerts recorded in clubs and lofts and other jazz hangouts across the country.

Sept. 1 "**THE CARLA BLEY BAND—FRINGE**" — Pianist Carla Bley demonstrates that her musical arrangements are beautifully suited for a 10-piece orchestra. Performing at the Armadillo World Headquarters, Bley's band features trumpeter Michael Mantler, drummer Phillip Wilson, and trombonist George Lewis. Also appearing on this program is Fringe, the innovative New Music Group from Boston. Host: Billy Taylor.

Sept. 8 "**PHIL WOODS QUARTET — EDDIE JEFFERSON QUINTET — PHIL WOODS/RICHIE COLE DUO**" — Alto saxophonist Phil Woods leads his quartet with the fiery style that has made him one of the top players around. The late Eddie Jefferson, pioneer scatman, is joined by the bright, young alto saxophonist Richie Cole who, in turn, is joined by Woods at the 1978 Telluride Jazz Festival in Colorado. Host: Billy Taylor

Sept. 15 "**DAVE LIEBMAN/RITCHIE BEIRACH—DOUBLE IMAGE — MICK NOCH**" — Saxophonist Dave Liebman and pianist Ritchie Beirach form a highly introspective and communicative duo, moving through original and standard jazz tunes. Continuing from the Public Theatre in New York City, Double Image presents a rich melodic and inventive sound with an unusual instrumentation of marimba, vibraharp, percussion, and bass. Also featured is composer/pianist Mike Noch in a rare solo appearance. Host: Billy Taylor.

Sept. 22 "**ALBERTA HUNTER — THE JON HENDRICHS FAMILY — BOB RINGWALD**" — From The

Cookery in New York City, octogenarian songstylist Alberta Hunter graces the stage with vitality, effervescence and witty compositions. Jon Hendrichs, best-known for his saxophone-like scatting in the popular Lambert, Hendrichs, and Ross groups, leads his musical family through a versatile set of swing, blues and gospel at Sandy's Jazz Revival in Beverly, Massachusetts. Bob Ringwald, a pianist in a traditional vein, performs a number of jazz standards from the twenties in a performance recorded in Stockton, California. Host: Billy Taylor

Sept. 29 "PAT METHENY QUARTET — DAVE FRIESEN/JOHN STOWELL DUO — EBERHARD WEBER AND COLOURS" — Guitarist Pat Metheny, playing professionally for only six years, demonstrates the technique and imagination of a seasoned veteran, at the 1978 Telluride Jazz Festival in Colorado. Dave Friesen, one of the most melodic bassists around, joins guitarist John Stowell for some even, picturesque sounds. German-born bassist Eberhard Weber stresses melodic concepts with his group Colours in a recorded performance from NPR station KUT-FM in Austin, Texas. Host: Billy Taylor

12 m Weekend Jazz

2 am Sign-Off

Britt Performers Speak Out

(continued from page 9)

been away from a compulsively ugly music which tends to have more likeable sounds.

RK: That's a very forthright description—"Compulsive ugliness." I think it's one many listeners of contemporary music would agree with. One thing which struck me was—I don't know the answer to this—but it

seems to me if you were trying to attract new listeners to serious music, young children particularly, then it would be much easier to do so with traditional music than the very avant-garde contemporary music.

ASH: That leads us to the question of family concerts and children's concerts and how we handle them. I have to agree with your basic premise that opening the eyes and ears of the very young is the most important thing as far as developing new audiences. I think that we must be very careful that what we present to children are our best efforts.

I have to take a little exception to the response of young children to what is absolutely new. I find ~~sometimes they're very open to~~ things that are quite dissonant and quite—well, even ugly, one might say, I've written [a book] about the history of the Youth Philharmonic in Portland. We've quoted lots of letters from citizens out in the "real" world responding to our work, including at least twelve letters from school children. It was very interesting that some of them liked Webern pieces. One of them said, "That spooky Webern piece reminded me of Poe." Now I thought that was an extraordinary observation of a sixth grader to make. And sometimes they can just cut right to the heart of the matter without any preconception. I think a much more important limitation that one had to realize with the concerts for children, is their limited attention span. I try, in general, to program works which don't exceed seven minutes or so.

So the answer to your general question of how we handle or how I like to handle concerts for young people is, I think the mix of escorting adults and children is fine. But I think the mixture of grade school children, say third to seventh grade with high school is

a mistake. because you can't talk to both in the same way. I think explanations are very much in order. Even adults are helped by a way of entering into sympathy with the pieces. It's nice to have some adults with the children, because you know that if you're talking at the level of a sixth grader, the adults will not be offended—they'll understand why you're doing it. And every once in awhile, when there is audience participation—clapping hands, singing words or rhythms—sometimes I differentiate in the audience between what the boys do and what the girls so and what adults do. And sometimes you find a great sense of elation and glee in the orchestra if you find a little fault with the way that the adults are doing it, and you notice that either the boys or girls

are doing it better. Suddenly they find themselves involved in lesson that doesn't seem like a lesson at all.

RK: It's been said that teaching involves fifty percent showmanship and fifty percent scholastic preparation.

ASH: I believe that—and showmanship, in the best sense of the word, which has to do after all, with capturing the attention of the people which are there. There have to be certain dramatic situations where they're absolutely surprised. And I do things once in awhile to astonish my orchestra, too—especially the newer people. They are rather aghast to see me rather less than dignified than they see me at rehearsals. But when they've been around awhile they see that the youngsters respond.

As young people are having their "eyes opened" to classical music, so too are audiences in general becoming more aware of the classical guitar. Bryan Johansen was another guest artist at the Britt Festival this year. He teaches at Portland State University, and has studied with several notable classical guitarists—including Christopher Parkening, Alirio Diaz and Michael Lorimer (who appeared at Britt during the 1974 season).

RK: Could you explain for listeners who do not understand or realize the distinction in composition, how you would define the genre of classical guitar?

JOH: There's classical guitar versus flamenco. Flamenco is spanish folk guitar. And when one thinks of Flamenco guitar he almost immediately thinks of Carlos Montoya or the Romero's. It's a real popular, flashy guitar style. From Spain also came Segovia—about eighty years ago. It brought a new interest in the instrument. The music is more substantial—for concert listening only. It's not to show off technique of

the artist playing the music.

RK: There aren't a large number of composers who have written for orchestra and guitar. Why?

JOH: The guitar can barely be heard in a concert hall of say, 200 seats. Here at Britt is perfect for the guitar. You put twenty more seats in there [the U.S. Hotel Ballroom, Jacksonville] begins to be too many. So you can match that against an orchestra in a large auditorium and the guitar becomes really just a small speaking voice. So it's really big pressure to have to play a concerto. And Rodrigo and Mario Castelnuovo-Tedesco, who've

both written fine concertos, say the guitar should be amplified whenever possible.

RK: Do you have any philosophical difficulty with the idea of amplifying the guitar?

JOH: I think what the objection mainly is, is that the man running the microphone is sometimes not very sensitive to the sound of the instrument, and the guitar may be given a role of playing an accompaniment part. And the man at the mike will think, "Oh, this is supposed to be very loud" and start turning you up. Suddenly you're playing a real quiet part and it's booming out louder than the orchestra.

RK: Is there any trend to audiences? Do you find that there's more of an interest or acceptance of guitar among the college audiences, or is it just—

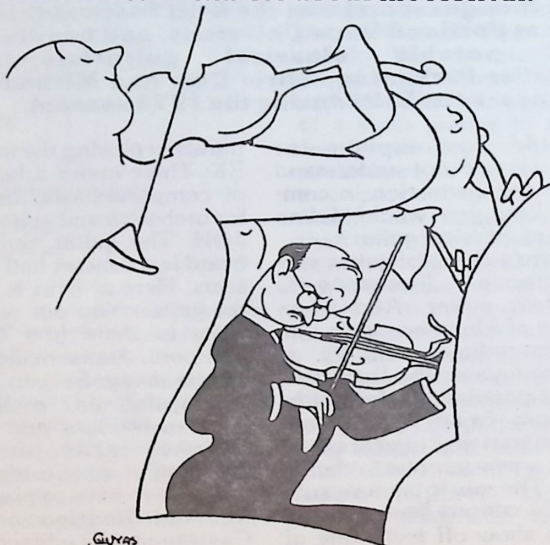
JOH: Absolutely. People love guitar once they hear it. It's getting enough good guitarists to just

keep playing, and exposing more audiences. I'd say a lot of people who came to the [Britt Festival] concert today have not essentially heard much classical guitar. They have heard Segovia, possibly Parkening, maybe Lorimer and people of that sort. But on the local level, there aren't that many good guitarists, thought that's changing. The general level of playing of the guitar is getting higher and so there's more and more audience for it.

RK: Would you credit that to Segovia?

JOH: Absolutely. The classical guitar was nowhere. He's inflexible in his artistic demands on the instrument. Consequently, the audience were treated to high artistic achievements when they heard his concerts. If a lesser player would've tackled that, the guitar may not have been where it is today.

In addition to these artists, Kramer talked with many others who performed at this season's Britt Festival. Later this year, KSOR will present those conversations in a special series of documentaries about the festival.



"Options in Education" — Monitoring Our Future

NPR's popular "Options in Education," broadcast Tuesdays at 4 p.m. on KSOR, will celebrate its fourth anniversary as a weekly series this fall. The program began in 1974 when John Merrow received a grant from the George Washington University's Institute for Educational Leadership in the nation's capital to "present educational issues clearly and precisely to laymen and professional educators."

"I had determined not to simply write a book or set up a speakers' bureau, but to find some new forum for the discussion of education," says Merrow, who writes, produces, and, with Barbara Reinhardt, co-hosts the show. The program, which began modestly in June, 1974, with one hour each month, became a weekly show in the fall of 1975, and then became a twice-weekly broadcast in January of this year.

"Options in Education" is the only nationally broadcast radio series which regularly reports on the issues in education. NPR President Frank Mankiewicz says of the program: "It seems that education only makes the news when teachers go on strike or kids are arrested for selling drugs or someone sets fire to a school house. But the education of young people is a matter of grave importance and what goes on in our schools today will have a major influence on the future of our society."

Part of which makes "Options in Education" good radio is the way in which it reports the issues. Merrow and Reinhardt take listeners behind the scenes at schools, public and private; they talk with parents, teachers, school administrators, government officials, educational theorists — and students — about how people learn, and where they learn, and why.

And in a relaxed fashion, they encourage the people they interview to talk about what's important to them. In a program on junior high schools, for example, Merrow had this conversation with a sixth grader:

MERROW: What do you think will be the biggest difference between sixth grade and seventh grade?

STUDENT: Probably...I've no idea. Everything is so different. It's going to be a lot easier to make friends there because you have a lot more classes.

MERROW: In junior high school you think you'll have more time for social life?

STUDENT: Yes. A lot. I mean, I'm not exactly the most socialist person in the world, but I think I could get a few more friends than I have now.

Merrow and Reinhardt have a particular talent for eliciting honest and straightforward answers to their questions. This was the introduction to a program on "math anxiety."

REPORTER: Do you like math?

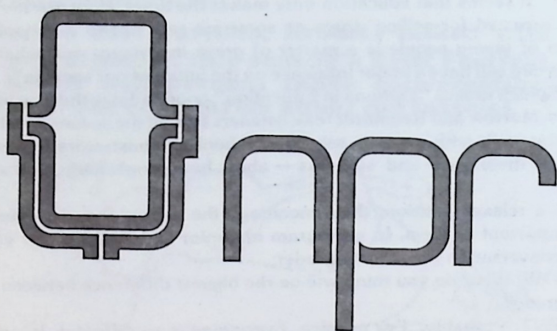
STUDENT: I hate math. And math used to be my favorite subject. And now I hate it because we have to do algebra and I don't understand a word that our math teacher tells us.

"This is the kind of candor we strive for," says Merrow. "Our philosophy is what this student said tells our listeners more about how math is taught and how anxiety is created than a dozen professors talking about the nuances of old math versus new math."

Says Associate Producer Natalie Iglitz, "We try not to editorialize on an issue by the way we put the program together. We hope we create an accurate sound portrait of a situation and allow our listeners to make their own judgements on whether it is good or bad."

Some of the issues "Options in Education" will explore this fall are: The education in China — how does it compare with our own? What is the impact of big business on secondary and post-secondary education? How completely are children's learning patterns established before they reach school age?

Many more programs are still in the planning stages, but all will continue to accomplish the series' mission: to inform listeners about one of the most important aspects of our country's future—education.



On September KSOR will present one of the last performances by late jazz great Eddie Jefferson on JAZZ ALIVE. In this article, Carlos Galvar, contributing editor to Radio Free Jazz, pays tribute to Jefferson and his incomparable contributions to the jazz medium.

Eddie Jefferson 1918-1979

Jazz is many things but it is principally an art of improvisation. The true creators of music are its soloists, composing new melodies spontaneously, with the chord changes of the original melody providing the framework. It was Eddie Jefferson who played Oscar Hammerstein to the Richard Rogers of these great jazz improvisors; he was Ira Gershwin to their George.

Known as the father of bebop vocals, Jefferson is associated with the school of jazz pioneered by Dizzy Gillespie and Charlie Parker in the post-war era. Eddie found fertile ground in the strange new harmonies and phrasings of bebop, distinguished by its lickety-split tempos.

Jefferson's original instrument was the tuba, and his singing was only a sideline to his dancing during the early days of his career. As a hobby, he would often write lyrics to bebop "hits" matching words to both the melody and the solos.

During the 1930's, he toured with the legendary jazz giant Coleman Hawkins. After World War II he was dancing again, with the Lanny Ross show, and he was half of a vocal duo in the fifties.

A headliner on his own for decades, Eddie Jefferson appeared most often during the past few years with Richie Cole, a young alto saxophonist greatly influenced by the late Charlie Parker.

Acting as the groit of jazz, Jefferson was a bebop troubador who used the music of Parker and other jazz superstars to tell their stories. With Eddie's lyrics, bebop standards like Parker's "Yardbird Suite" became history texts in 4/4 time chronicling the post-war jazz revolution.

Using the solos of both Parker and Miles Davis, Jefferson transformed "Now's the Time" into a biographical sketch of Parker, the firey alto player known as "Yardbird" or simply "Bird." "Body and Soul" became a paean to tenor saxophonist Lester Young.

Jefferson's most widely known lyric was for James Moody's solo in "I'm In the Mood for Love," giving an entirely new flavor to an old chestnut.

Eddie Jefferson's unique approach influenced the style of Lambert, Hendrichs & Ross, the poll-winning jazz trio. The trail he blazed has been walked by such modern pop vocalists as Bette Midler, Joni Mitchell, and the Pointer Sisters, but he was fond of referring to his protege, George Johnson, as the "next in line."

Eddie took George under his wing, sharing some of his spotlight in clubs and concerts with him, and eventually helping him get his own gigs.

"You've got to create," Eddie told George, and with that in mind, Johnson has gone beyond just performing Jefferson's songs and has written lyrics to the works of Charlie Parker, John Coltrane, Sonny Rollins, and other major jazz creators. Thus the legacy of bebop vocalist Eddie Jefferson endures, shooby dee doobity bebop.

Arts Events in September

September

- 1 thru 30. The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. The Elizabethan Stage is offering "A Midsummer Night's Dream," "As You Like It," and "The Tragical History of Dr. Faustus." The Angus Bowmer Theatre is offering "Macbeth," "The Play's the Thing," and "The Wild Duck." The Black Swan Theatre is offering "Root of the Mandrake" and "Indulgences in the Louisville Harem." For dates and reservations call (503) 482-4331.

thru 30. Art Exhibit featuring the works of Dan Toledo, Bruce Butte and Anne Butte. At Paulsen House, 1 W. 6th St., Medford.

thru 22. "Special Views"—the art of Diane Fox and Jan Sousa. At Blue Star: Creations of life, 10 Guanajuato Way, Ashland.

thru 21. The works of Eugene Bennett—paintings, drawings, collages, and assemblages. At Salishan Lodge, Gleneden Beach, Oregon.

thru 3 Lions Labor Day Festival, Jubilee Park, Cave Junction.

Southern Oregon Society of Artists' Applegate Show (one day only.) At Railroad Ranch.

Shakespeare Festival Musicians in concert: "The Music of William Byrd et al." Carpenter Hall, 12:15 p.m. Admission \$1.

- 2 Shakespeare Festival Musicians in concert: "Music of Germany: 1450-1550." The musicians will be lead by Richard Van Hessel. Carpenter Hall, 12:15 p.m. Admission \$1.

- 3 Movie classics will be shown Mondays through September 24, at 2 p.m. and 8 p.m. in the Angus Bowmer Theatre. The films are the Royal Ballet's "Romeo and Juliet" with Margot Fonteyn and Rudolf Nureyev; the Olivier "Hamlet" and "Henry V"; Peter Peter Brook with Olivier and Stanley Holloway; and Zeffereilli's

September_____

Rigg and David Warner; "The Beggar's Opera," directed by Peter Brook with Olivier and Stanley Holloway; and Zefferelli's production of "The Taming of The Shrew" with Richard Burton and Elizabeth Taylor. Tickets are \$3 for adults, half price for children under 12; available at the Festival Box Office. Schedule at the Box Office.

- 4 thru 21. Works in wood by Oregon artists. At Rogue Gallery, 8th and Bartlett. Medford.

Susan Chapman, Shakespearean Festival actor playing Audrey in "As You Like It" and Sostrata in "Root of the Mandrake," will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m., with no admission charge.

- 6 John Shepard, Shakespearean Festival actor playing Siro in "Root of the Mandrake" and Hjalmar Ekdal in "The Wild Duck," will speak at Lithia Park band shell. Lecture/discussion begins at 12:15, with no charge.

- 8 and 9. Oregon Wine Growers Festival, Douglas County Fairgrounds, Roseburg.

Shakespeare Festival Musicians in concert: "Music of Germany: 1450-1550." The musicians will be lead by Richard Van Hessel. Carpenter Hall, 12:15 p.m. Admission \$1.

- 9 Shakespeare Festival Musicians in concert: "La Julienne." Renaissance and baroque instrumental music. Carpenter Hall, 12:15 p.m. Admission \$1.

- 11 Dan Kremer, Shakespearean Festival actor playing Nick Bottom in "A Midsummer Night's Dream" and Banquo in "Macbeth," will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m., with no charge.

- 13 John Evey, director of resource development of the Shakespearean Festival, will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m. with no charge.

- 16 Shakespearean Festival Musicians in concert: "20th Century Setting of Shakespeare's Words: Music and Readings." Festival Company Chorus, directed by Sarah Mead. Carpenter Hall, 12:15 p.m. Admission \$1.

- 17 thru Oct. 14 An exhibition of 19th Century Posters, featuring works of Toulouse-Lautrec, Utrillo, Mucha and other European artists. Stevenson Union Gallery, Southern Oregon State College. Monday 8 a.m. to 9 p.m.; Tuesday through Saturday 8 a.m. to 5 p.m.

September.

18 Hilary Henkin, of the Shakespearean Festival's property shop, will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m., with no charge.

19 In a special broadcast, KSOR will feature previews of upcoming programs on the station. Director of Broadcast Activities, Ronald Kramer, will join others on the KSOR staff and respond to comments and questions phoned in by listeners. The show will air from 9-10 p.m.

20 Pat Patton, production manager for the Shakespearean Festival, will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m. with no charge.

22 and 23 Ceramic Show at the Klamath County Fairgrounds in Klamath Falls.

The Rogue Valley Opera Association will present Verdi's "La Traviata." At Medford Senior High School Auditorium, 8 p.m. Tickets are \$6 reserved, \$4 general and \$3 senior or student. Tickets available at McCarley's Bookstore and SOSC Stevenson, Union, Ashland; Music Center and Brydens in Medford; and Griffith's and Rogue Community College, Grants Pass. Call (503) 488-0629 or 535-3125 for more information.

24 thru Oct. 15. "Inner Space"—the work of Michael Stoffer and Andraleria. At Blue Star: Creations of Life, 10 Guana'juato Way, Ashland.

25 and 26. AAUW Antique Show at Klamath County Fairgrounds, Klamath Falls.

Malcolm Hillgartner, Shakespeare Festival actor playing Demetrius in "A Midsummer Night's Dream," Hymen in "As You Like It" and Macduff in "Macbeth," will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m. with no charge.

27 The Rogue Valley Opera Association will present Verdi's "La Traviata." At Medford Senior High School Auditorium, 8 p.m.

Stephen T. Godwin, Shakespearean Festival actor playing Orlando in "As You Like It" and "Donalbain/Siward" in "Macbeth," will speak at Lithia Park band shell. Lecture/discussion begins at 12:15 p.m. with no charge.

28 thru Oct. 25 Paintings and pottery by Phil and Demetrious Jameson. At Rogue Gallery 8th and Bartlett, Medford.

30 The Rogue Valley Opera Association will present Verdi's "La Traviata." At Medford Senior High School Auditorium at 2 p.m.

Rogue Valley Galleries and Exhibitions



BLUE STAR: CREATIONS OF LIFE: 10 Guanajuato Way, Ashland. 10-7 daily. Regular exhibitions of oils, watercolors, and many more.

BRASS RUBBING CENTRE AND GALLERY: 283 E. Main, Ashland. 10-6 daily. Medieval rubbings, plates for brass rubbings

CASA DEL SOL: 82 N. Main, Ashland. Mon.-Sat. 10-5; Sunday, 11-2. Pottery, stained glass, art prints.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. Wed.-Sun. 11-5. Original oils, water colors, wood sculpture.

EBERT'S ART CENTER: 404 E. Main, Medford. Mon.-Fri. 9-5:30; Sat. 10-2. Original etchings, water colors,

FAYE'S ART STUDIO AND GALLERY: 924 S. Central, Medford. Mon.-Fri. 9-4. Landscapes and oils. Classes available.

GALLERY ONE: 232 S.W. Sixth, Grants Pass. Tues.-Fri 12-5; Sat. 10-2. Fabric art, oils, watercolors, ceramics.

GINGKO GALLERY: By appointment at 482-5518. Paintings and tapestries (painting equivalents).

GRAPEVINE GALLERY WITTEVEEN STUDIO: 305 N. Oregon, Jacksonville. Tues.-Sat. 12-5. Original oils and water colors.

HIGHER GROUND STUDIO: 175 W. California, Jacksonville. Mon. Sat 11-5. Sun. 12-4. Oils and water colors, china painting, china painted jewelry.

LAMPLIGHT GALLERY: 165 E. California, Jacksonville. Days and hours of convenience. Portraits, landscapes, and seascapes in oils and pastels.

PAULSEN HOUSE: 1 W. 6th, Medford. Mon.-Fri. 9:30-5; Sat. by appointment. Oils and watercolors.

PIJON SOUTH: 225 W. Main, Medford. Mon.-Sat. 10:30-5:30; Designer jewelry graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. Daily 9-5:30. Oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. Mon.-Sat. 10-5. Jewelry, weaving, pottery, prints, paintings, photography, Corita prints. Classes available.

SOUTHERN OREGON POTTERY & SUPPLY: 111 Talent Ave., Talent. Tues.-Sat. 10-5. Original pottery. Classes available.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critique, at the following Medford locations. Crater National Bank; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

SOUTHERN OREGON STATE COLLEGE: Gallery on the third floor of Stevenson union. Rotating exhibit.

VILLAGE GALLERY: 130 W. California, Jacksonville. Tues.-Sat. 10:30-4. Metal etchings, original oils, portraits by commission.

These Businesses Help to Make KSOR's Fine Programming Possible

HARRY & DAVID'S BEAR CREEK STORE, MEDFORD—

—presenting **The Los Angeles Philharmonic Orchestra Concerto** Fridays at 8 p.m. and again Wednesdays at 2 p.m.

JACKSON COUNTY FEDERAL SAVINGS & LOAN ASSOCIATION—

—presenting **The Cleveland Symphony Pops Concerto** every Thursday at 8 p.m.

MEDFORD STEEL and MEDFORD BLOW PIPE—

—presenting **The Studs Terkel Almanac** Sundays at 2 p.m.

HOME AT LAST RECORDS, ASHLAND—

—presenting **Rock Album Preview** Mondays at 10 p.m.

COLEMAN ELECTRONICS, MEDFORD—

—presenting **Jazz Album Preview** every other Friday at 10 p.m. and **Music Hall Debut** every other Saturday at 3 p.m.

RARE EARTH, ASHLAND—

—presenting **Jazz Album Preview** every other Friday at 10 p.m.

VINTAGE INN, ASHLAND—

—presenting **Live From the Vintage Inn** Saturdays at 9 p.m.

ALLIS-CHALMERS—

—presenting **The Milwaukee Symphony** Sundays at 7:30 p.m.

MOBIL OIL—

—presenting **Masterpiece Radio Theatre** Tuesdays at 9 p.m.
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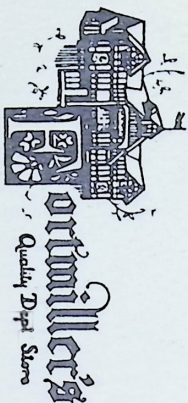
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